In the World of Concerts and Opera



Recent Biographies of Two British Composers

Cyril Scott and Josef Holbrooke Considered in Critical Studies by A. Eaglefield Hull and George Lowe

By Katharine Wright

Cyril Scott, Composer. Poet and of his own. Cyril Scott, Composer, Foet and At twenty-five Scott first came into philosopher, by A. Eaglefield Hull, contact with occultism and Eastern

this winter, when ample opportunity Many who heard him when he ap-Beethoven do not apeal to him "except

Personal Impressions

parveled at the facility which enabled occult properties of which only a few



Cyril Scott

concerto from the full score manu- is not worth understanding."

called him 100 years ahead of his time. human side. Br. Hull finds the composer's personality, as expressed in his music, some think a never-failing sign of the "Hard work." When a student at the Critic and His Work," which consists publication of music of high aim. The spiritual man"; small, beautifullyshaped hands, "quite inadequate in size and strength to the prodigious effects which they can produce on the aeyboard."

At home he lives in an ecclesiastical tmosphere, surrounded by Gothic furliture and stained glass windows degned by Burne-Jones. His inspiration, which "comes from higher spiritual sources than that of the man who is lung from one earthly sensation to another," is stimulated by the fumes of moking incense. He likes this atmosphere because "in it I feel as if I might e any where, in Italy, in the country or in some remote region -- in a past generation even.".

The Influence of Friendship

Friendships strongly influenced Scott's development. T. Holland-Smith, now master of music and modern languages in Durham, whom Scott met while

poetry. This led him to poetic efforts

and Josef Holbrooke and His Work, mysticism "matter which changed the by George Lowe, two biographical and whole tenor of his inner life." To-day oritical studies, recently published by his most absorbing interest in life is E. P. Dutten & Co., throw interesting transcendental philosophy and one of eidelights upon the lives, personalities his greatest pleasure the discussion of and writings of two British composers, occult lore with kindred spirits, an

compositions at Aeolian Hall, will be surprised at the rhapsedic vein of Dr. Hull's book, which should prove a fortunate age—to have been a great striving to be grand and majestic, which he can find no meaning and sounding in our present time too obwhich is described by him as "nothing whom he aserts was no harmonist, which is described by him but a piece of exaggerated manner-but a piece of exaggerated manner-sm." With this single exception, Dr. thinks Tschaikowsky a far more proof Cyril Scott is destined to take a gressive influence than Brahms, he conclusion to which he is led not with that of Beotheven as not having The book was begun while the com- nerist. "The result was monotony." coser was on a visit to his biographer. Like Scriabin, Scott looks to music to and under the immediate spell of his carry further the spiritual evolution personality. During this visit Dr. Hull of the race and believes that it has

> enlightened people are aware. The Passacaglias and the Concerto

Much of the book is devoted to many musical illustrations in the text. His two Passacaglias Dr. Hull regards as Scott's highest orchestral chievement. When Scott conducted these works here and played his pianoforte concerto, which early in his book Dr. Hull characterizes as "superb," at a concert by the Philadelphia Orchestra plunged boldly into his own composilast November, the music left these im- tions. Having played them, he disappressions upon Henry E. Krehbiel;

"Mr. Scott labored with fragments of heard. two Irish melodies, one of a lugubrious, the other of a rollicking, character. In all of his works have been published, the words of the song from which the while his name has appeared upon first theme was borrowed, there is a festival programs at an age when most amentation, we believe, upon the di- composers are just beginning to find minutive size of the potatoes which themselves. grew in Ireland in the year of an his- When he left the academy in 1896 torical famine. No potato could have he was the winner of the bronze and been so small as the ideas in the con- silver medals for pianoforte playing, certo considered as melody, and no the Heathcote Long Prize and the folksong theme was ever so beplastered Potter Exhibition. Forced to earn his with crass dissonances as the one living, he seized upon the first opporwhich served as the unhappy foundations of Mr. Scott's variations. We gagement to act as pianist and control of man who has ever more effectually concealed a tune than Mr. to set out on a tour of Scotland. At Scott in some of his arrangements of one time be played the piano for one folksong melodies for pianoforte. He of the Christmas pantomimes given did not hide the contour of his themes at one of the smaller London theaters. in his Passacaglias, but he outraged | Meanwhile he was composing all the their spirit, as he outraged every concontion of euphony in all three compo- prices. Having completed a set of

Scott's attitude toward musical criti- "Three Blind Mice," he wrote to Granscott to write down strangely novel cism is reported by Dr. Hull in the following statement made by the comatter at New Brighton, asking a hearing for lowing statement and was spellbound at poser: "As to winning over the critics, his work. His enterprise was the more 'slated' one is the better: to warded and the work duly produced played through his "superb" piano be immediately understood means one under Bantock in 1901. When it was

orchestral variations upon the air of

phase of his activities being to carry

an utter absence of commonplace."

Yet in his own book, The Philosophy chestra in London, with Henry Wood The two discoveries which have as- of Modernism, the composer shows no as conductor, Holbrooke had the satissted Scott in his supreme preoccupa- such indifference. In a chapter, "Criti- faction of seeing himself characterized tion to "avoid the obvious" appear to cism and the Critical Faculty," he es- in the British press as "The Richard be that "key tonality" and regular capes from the perfumed haze that en- S "ss of England." shythm are distinct limitations. Hence, velops most of the volume to vent conno doubt, his preference for writing siderable spleen, and refers to musical brooke often acted as his own press n the chromatic scale. The result of criticism as a custom which has no real hese important discoveries, according justification for existence. Possibly this agent for recitals of his compositions o Dr. Hull, is that Scott has brought may be an evidence that, in spite of a given in London and elsewhere, one he sense of newness into the art of spirituality much vaunted by his biogmusic afresh. In fact, some one has called him 100 years ahead of his time.

A Frank Egotist

richly-endowed, modern, intuitive, sen- In marked contrast to this precious melody first, rhythm second and harsitive, complex, unified, sincere. Phys- soul is the frank egotist Josef Hol- mony third. Other musical opinions eally he has the small head "which brooke, whose motto has always been are to be found in the chapter "The dialogue form, publishers discuss the



ARTISTS WHO WILL APPEAR DURING THE WEEK



Calendar for the Current Week

Lenora Sparkes, Soprano MOTO MUHHIM

SUNDAY—Carnegie Hall, 3 p. m., violin recital by Albert Spating;
Acolian Hall, 3 p. m., concert by the Friends of Music; Garrick
Theater, 3 p. m., piano recital by Carol Robinson: Hinnodroma 8.15 Carol Robinson; Hippodreme, 8:15 p. m., concert by 100 pipers, Joseph Hislop and Oscar . tcastro; Metropolitan Opera House, 8:30 p. m., opera concert; City College, 4 p. m., organ recital by Samuel A. Baldwin.

MONDAY-Aeolian Hall, 8:15 p. m., violin recital by Rinaldo Sidoli; Metropolitan Opera House, 8 p. m., Italian opera, "Il Barbiere di TUESDAY-Acolian Hall, 8:15 p. m., song recital by Franklin Riker;

Lexington Theater, 8 p. m., Italian opera, "Norma"; Carnegie Hall, 8:15 p. m., concert by the Philadelphia Orchestra. WEDNESDAY-City College, 4 p. m., organ recital by Samuel A. Bald-

win; Carnegie Hall, 8:15 p. m., concert by the National Symphony Orchestra; Metropolitan Opera House, 2 p. m., French opera, "Faust"; 8 p. m., Italian opera "Manon Lescaut." THURSDAY-Aeolian Hall, 8:15 p. m., song recital by Leonora Sparkes;

Manhattan Opera House, 8:15 p. m., "Iphigenia in Aulis"; Metropolitan Opera House, S p. m., German opera in English, "Tristan and Isolda."

FRIDAY-Aeolian Hall, 8:15 p. m., song recital by Evelyn MacNevin; Metropolitan Opera House, 8 p. m., Italian opera, "Andrea Chenier"; Lexington Theater, 8 p. m., French opera in Italian, "Faust."

SA URDAY -- Acolian Hall, 3 p. m., song recital by Clara Clemens, Carnegio Hall, 2:30 p. m., song recital by Lydia Lipkowska; Manhattan Opera House, 3 p. m., "Iphigenia in Aulis"; Metropolitan Opera

"charming gift for lyric melody with

sens "pretty." A champion of Engsh music, he likes Bantock's piano
leces and many of his songs. He
lods a high opinion of Elgar and has
words of appreciation for Sullivans's
charming gift for lyric melody with
an utter absence of commonplace."
To his mind mustc is traveling in
To his is the direc
To his mind mustc is traveling in
To his mind must is traveling in
To his mind mustc is traveling of 150 voices in addition to 200 others in the production.

The prologue will be sung
To his dictor.

A picked chorus from the Oratorio
To his week the Philharmonic concert in
This week the Philharmonic tour lies
To his week the Philharmonic tour lies
To his mind or production.

At to-night's oper a concert in
To his w only one direction. "This is the direction of Holbrooke's opera "The Chil- Concerto No. 24 in A Minor and solos be utilized,

tidea of music is and always has been used to the form of the most of the m

Programs of the Week

by Albert Spalding:

La Folia (Spalding edition) Corelit Adagio, from Bonata in F minor. Bach Variations (Kreisler edition). Tartini Sonata in A major, Op. 47 (Kreutzer Sonata) Besthoven Frelude from Le Deluge Saint-Saens Hungarian Dance, No. 7. Brahms-Joschim Evening Song Schumann Romanne Andaiuza; Zapatetdo Sarasite Garrick Theater, 3 p. m. Piano recital by Carol Robinson:

Romance, Op. 118, No. 6; Gapriccio. Op. 75, No. 2 Brahms-Sonata, Op. 50 Besthoven Gigue in B flat major. Bach-Saint-Saens Dedication; Spring Night, Schumann-Liest in An Imish Jaunting Car.

Three Preludes Carol Robinson Scherso in B minor Chopin Rhapsody in F sharp minor Dohnanyi The Swan Palmgren Vaise in B flat major. Carl Beecher Ondine Doycetuse Caroleene Fantastique Paderewski Thursday y Samuel A. Baldwin:

Acond Sona:

Beethoven

Beethoven

Prelude and Fugue in D major.

Bach

Pastorelia; A Joyous Morning Song

Matthews

Matthew Hippodrome, 8:15 p. m. Concert by A Song of Old London (by request) Olive band of 100 pipers and Joseph Hisiop, tenor, and Oscar Nicastro, 'cellist:

Happiness

Hageman Selections

Selections

The Band of 100 Fipers
Che Selida Manna, "La Boheme", Puccini
Elegie: Schetzo
Oscar Nicastro
Eleanore
Oscar Nicastro
Harold Craxton
Thank God for a Garden Teresa dei Riego
Of a' the litta, William Marshall
The Bagnipe Man Howard D. McKinney
MacGregor a Gathering
MacGregor a Gathering
A Loc
Tarantelip

Aeolian Hall, 8:15 p. m. So
cital by Evelyn MacNevin:
Ah mio.cor
Se Florindo e fedelo
Quella Flamma che m'accede
Mandoline
Paysage
Christ Is Risen; Before My Winds
Lillace; Floods of Spring, Rachm
The Siepp That Flits on Baby's El
Adoration
Spooks
Realgnation

Monday

Tuesday Week of Season cital by Franklin Riker: Song re-

the twenty-first week of the Metropolitan Opera season to-morrow evening, bonk A Maid Sings Light Edward MacDowell Edward MacDowell Report Ware MacDowell Harries Ware and Mardones. Mr. Papi will conduct. "Faust" will be sung at a special im Kahne.

The Dairy Maid The Dairy Maid The Dairy Maid The Parish and Berat and Messrs.

Reverie.

A E. Stahlschmidt Jack in the Box.

Harrold, Danise, Rothier and d'Angele. Mr. Wolff will conduct.

"Iphigenia" to Close Festival by

Oratorio Society

Fritz Kreisler will give his only recital in Newark, N. J., to-morrow evening, at the Newark Armory. The program will be as follows: onne (for violin alone)...J. S. Bach
hasse....J. B. Cartier
Tartini La Chasse
Variations
Concerto No. 4. H. Vieuxiemps
Indian Lament
Chanson Indoue (Hindu Chant), from
"Sadko" Rimsky-Korsakoff
Moment Musical Chaminade-Kreisler
Spanish Serenade Chaminade-Kreisler
Minuet
The Old Refrain Arranged by Kreisler
(Vienness Popular Song)
Carl Lamson, accompanist

Philharmonic to N. Y. Symphony Increase Concerts Announces Plans Next Season For Next Season

ning, with Mmes. Muzio and Malatesta. Arr. Papi will conduct.
"Tristen and Isolda" Thursday evening, with Mmes. Easton and Gordon and Messrs. Sembach, Whitehill and Gustafson. Mr. Bodansky will conduct.

The Philharmonic Society of New York announces that there will be no increase in the number of concerts to be given in New York announces an in-Gustafson. Mr. Bodansky will conduct.

"Andrea Chenier" Friday evening, with Mmes. Muzio, Perini and Howard and Messrs. Gigli and Danise. Mr. Moranzoni will conduct.

"Carmen" will be the Saturday matinee opera, with Mmes. Farrar, Bori, Tiffany and Berat and Messrs. Harrold and De Luca, Miss Galli and Mr. Bonfiglio will dance. Mr. Wolff will conduct.

"Menstofele" will be the week's popular price opera on Saturday evenings instead of sixteen, and six Saturday evening, with Mmes. Easton. Peralta, Mr. Howard and Perini and Messrs. Gigli, Didur and Bada. Mr. Moranzoni will conduct.

"Iphigenia" to eightieth season announces an in- ber of concerts to be given in New

The orchestra will be considerably chlarged and remains under the direction of Josef Stransky, conductor, Henry Hadley continuing his connection with the society as its associate conductor and Willem Mengelberg and Artur Bodanzky acting as guest conductors.

Carnegie Hall and sixteen Sunday afternoon be the usual six Saturday afternoon young People's Concerts at Carnegie Hall and four Saturday mornings for children at Aeolian Hall.

The orchestra will be under the division of the conductors.

on Monday, April 11, Sunday being spent in traveling from Memphis to the Crescent City.

Italian Opera

The Italian Opera Company, which began a ten week's engagement at the Lexington Theater last Friday evening under the direction of Maestro Mugnone, will divide its activities this week between this city and Brooklyn. Three operas will be presented here, "Norma" on Tuesday evening, "Paust" on Friday and "Otello" on Saturday. The Brooklyn premiere will take place on Thursday evening, when "Carmen" will be sung. All the operas will be given in Italian.

Philadelphia Orchestra
The Philadelphia Orchestra, under the direction of Leopold Stokowski, will give the last concert in its series for this season at Carnegie Hall on Tuesday evening. The program is made up exclusively of works by Tschaikowsky, the symphony being the "Pathetique," and the other numbers the suite from the ballet "Casse-Noisette" and the "1812" Overture.

The Philadelphia Orchestra
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newels have not arready sent in their re-newels have this privilege until May 14. After that date all seats for which ap-plication for renewal has not been re-ceived will be considered available for allotment to new subschibers,

Philadelphia Orchestra

Saturday